NEW MUSICAL SHOW IS A NEAR-SUCCESS

After Pruning "Beile of Brittany" Will Be a Distinct Hit.

proved a success.

that greeted him came with the expec-tation of being pleased. It was a dis-lied to music.

there is nothing new under the sun. Struments among the 100 others in the There is a freedom from this imitation symphony orchestra that sought to inn the music of "The Belle of Brittany" that possibly makes us willing to overlook minor defects, and eager Types of Dancing. to applaud the many tuneful airs, free from any strains of "The Merry Widow" variety. True, not all of the numbers are musical or catchy, and more than one voice was handicapped by a cold, but a majority of the songs are the kind that one wants to hear again. Three Song Hits.

more than a score of them, there were three particularly bright spots. First came "Daffodil Time," sung by Babette and the Daffodil girls, then came "The Best Brittany," by Tolnette and the came in for approval.

Brittany, in daffodil time, is the set-ting chosen for the profluction and the American version of the London success overlooks no details of realism.

There is a plot woven in, too, rather a more extensive one than is usually considered essential in the modern musical

sidered essential in the mounts and comedy.

Mr. Daniels takes the role of the Marquis de St. Gautier, an impoverished roue of the old school, and has excellent opportunities for his monologue humorisms. He is the same Frank Daniels of yore, with the tilted eyes brows, and springs some brand new ones. As his son, Raymond, Frank Rushworth, another Washington favorite, is as dashing as ever, though stouter, and with a voice that was not in the best of trim last night.

Divide the Honors. Miss Elsa Ryan and Miss Winn O'Connor divided honors fairly, and in the roles of Toinette and Babette scored

CHASE'S-Polite Vaudeville.

The amusing fe ture of the bill at Chase's this week is the European animal novelty, "A Night-in a Monkey Music Hall." It presents a miniature stage. ing the major portion of the fun. On the stage appear monkey aerialists,

Ing the major portion of the fun. On the stage appear monkey aerialists, monkey jugglers, monkey dancers—in fact, a vaudeville program of six numbers, all by monkeys.

On the program were several Washington favorites and a few newcomers. Barry and Wolferd offer a comedy talking and singing conception, "It Happened on Monday." It might have happened any old day, for they were warmly received and responded with topical songs of the latest events of the day. Emil Hoch and company present a new comedy, "The Tail of a Coat," full of merrily mixed matter.

The nussical section of the program introduced a quartet of Sicilian singers, giving solos, duets, trios and quartets from "Paust" and "Il Trovatoge." Also there appeared Newell and Niblo in a number of selections from standard overtures and operas played on saxablones and xylophones.

Other acts seen at Chase's before were the Josslyns in their aerial statuary inblack and white and the Sleedes, who again present pantomimic hilarity, "The Mysterious Hotel."

The vitagraph views are of the Hudson-Fulton parade in New York during the recent celebration.

ACADEMY-"The Girl and the Detective."

Judging from the applause which greeted the cast producing "The Girl and the Detective" at the Academy this week the show is a good one. Every-body seemed to enjoy the thrills and the comedy with which the play fairly

The play was written by Charles E. Blaney and J. Searle Dawley. It runs amoothly from beginning to end, the plot being far better and more del plot being far better and more delicately worked up than those generally resented at the popular priced theaters. It deals with the tribulations of a tar reporter on one of the big New York dailies. The paper is nearly ready to go to press when that individual enters with the announcement that he has "fallen down" on one of the biggest stories of the year.

Then comes the heroine, over the wire at first, and then in real life. She possesses all the details of the murder and, exposing those connected, the star reporter, her lover, is saved the search for another job. Elliott Simms and Florence Efficit in the leading roles were the idols of the first nighters, although other members of the cast won

LYCEUM-"The Empire Show."

Jess Burns' "Empire Show" was made of a high standard.

The bright spot of the performance was that of the comedians. Tom Me-Rae, under whose direction the show is

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LA LOIE AND "MUSES" PLEASE WASHINGTON

Interpetration of Music By Dancing Is Highly Artistic Performance—Ballet of Light Is Spectacular Number With Novel Effects.

though it may be novel to the present generation.

In this era of musical shows, when a ing seen last evening, therefore, lay not song makes a hit, it is imitated until in the terpsichorean at all, but rather we are almost ready to believe that we are almost ready to believe that in considering the dancers as single in terpret Brahms, Chopin, or Beethoven.

Parts of the program recalled the old Greek motion that a dance was an ex-pression of an idea. Others hearkened farther back to the Egyptians who took the same means of visualizing emotion. One dancer in particular held to the more modern conception—that dancing can be made to portray action, in the sense action is portrayed in the drama. And occasionally there was a nint of the ultra-modern notion that dancing i series of gymnastics.

The first individual number was hap-ply chosen. Miss Irene Sanden danced o a minuet of Boccherini, and a tambourin by Rameau. The two numbers were prettily contrasted. The first was interpreted only in part by a close imitation of the minuet steps. The secondwas done after the manner of a Spanish dance and was highly effective. Miss Sanden's chief agents were her arms and hands. Save for the use of these her dancing would be entirely modern. To the mind of many the spirit of the ancients was best achieved by Miss Gertrud Van Axen. This young woman found a wider means of expression than any dancer seen last evening. Not her arms and body alone, but her feet and her hands, to her finger tips pulsated with rhythm. Though every pulsate of her body was brought to play she did not dance after the manner of those who interpret Salome. Her movements were so slight at times as to seem sugasted rather than made. And she has a actress, whereby she could pause, put her hands behind her back, keep almost still, and continue to interpret the ourin by Rameau. The two number

Gertrud Van Axen. Miss Van Axen dld nothing better than the six valses Op. 39 by Brahms. In these she had a wide range, and her method was distinctive for each. She was also seen in two etudes of Chopin and a bagatelle by Beethoven. To the

folly Company," at the Gavety Theater

The entertainment which La Loie Ful-musicians present her artist-like con-ler and her "Muses" present at the ception of the widely variant spirit of National Theater this week is not new. these two composers was a master

proved a success.

Considerable interest awaited the coming of Frank Daniels after an extended absence from the Capital, and the house that greeted him came with the expectation of dancing was closely alter the function of dancing was closely alter costume in the Prejude of Chopin Provide and Ria Sacchetto communication.

The idea of interpreting music by dancing characteristic and in the function of provide and Ria Sacchetto communication.

The idea of interpreting music by dancing characteristic and in a Turkish march. She is distinctive the function of dancing was closely alter costume in the Prejude of Chopin tation of being pleased. It was a discriminating crowd, however, and refused to give its approval to the production in toto, applauding heartily the real hits, laughing at Daniels' own particular brand of humor, but giving just a bit of a frost to several of the musical numbers.

In this are of musical shows when a line function of dancing was closely at lied to music.

Music is motion made rhythmic, and dancing is the poetry of motion. This is the theme of La Loie's program. But the two have been estranged for a hundred years or more and she seeks to bring them hand in hand once more. The highest appreciation of the dancing. They can. The art of Velasquez, whose works suggested in the function of dancing was closely at lied to music.

Music is motion made rhythmic, and dancing is the poetry of motion. This sightest suggestion of the erotic. His Sacchetto was chosen to prove the dancing. They can. The art of Velasquez, whose works suggested in the Frinceton of dancing is the function of dancing is the function of dancing was closely at lied to music.

Music is motion made rhythmic, and dancing is the poetry of motion. This sightest suggestion of the erotic. His Sacchetto was chosen to prove the dancing. They can. The art of Velasquez, whose works suggested in the Frinceton of dancing was closely at lied to music. dancing. They can. The art of clasquez, whose works suggested forcador and Andalouse," and a Gasgnette solo, was conveyed strikingly accurately. This printer chose to that what he saw rather than what dreamed and therefore his work lends self readily to this sort of interpretagn. The dancer caught the spirit of wonderful naturalism and portrayed scharacters with semething of the

s characters with something of the oroughness he strived for. She did this by a series of poses more an by dancing and did not hesitate use facial expression, clapping of the inds, and every adjunct possible to implete the picture. Tarantelle of Chopin.

This same dancer found another of ortunity for acting, rather than for dancing, in Chopin's "Tarantelle." when one is bitten by a spider he may be saved from death by dancing. Rite Sachetto dances as if in a frenzy until

La Loie Fuller's Aim.

"I want to make dancing stand for something. It should be more to us than a vaudeville 'turn' or a means of comic portrayal."

This, La Loie said to a group of news-

her performance. She was very frank. "I do not know whether we are giving what the public

whether we are giving what the public wants, but our aim is worthy. I am sure."

Last evening the lower floor was well filled, the balcony not so well, and two ragged lines of music lovers, eager and expectant, sat in the gallery. But in enthusiasm an audience has not equaled that one for many weeks.

The experiment is new, and the audience should increase in numbers nightly as the week growy older. The entertainment is worthy, artistic, and wholly entertaining. J. R. HILDEBRAND.

In Old Homestead



MINNIE STANSIL.

NEW COHAN SHOW LOOKS A SUCCESS

The Man Who Owns Broadway' Affords Good Opportunities for Raymond Hitchcock.

NEW YORK, Oct. 12.—For the pres-nt, at least, Raymond Hitchcock is of worrying over the future success r fallure of "The Man Who Owns groadway," a George M. Cohan con-oction in which Hitchcock opened at he New York Theater last night. He is rejoicing in the demonstration ac-

BALTIMORE SEES MILITARY DRAMA

BALTIMORE, Oct. 12.-Under the per

Greenroom Gossip

the favorites.

A bright feature of the performance was the chorus. Its members were well gowned and could sing.

The skit of the O'Neal brothers that rade a distinct hit was the prize fight in song burlesque. Frank Walmsley also took part in this number.

As a whole the show is above the average.

Watter Jordan, acting for Julia Marking the Marking th

Ethel Barrymore's company in "Mid-Channel" will include both English and American players. She will play a late season, during which she will make a Pacific coast tour.

this week, proved one of the real hits Miss Florence Reid, who will be see in musical comedy seen this season. here at the New National Theater, with This Rice and Barton production not "The Gay Hussars," is a newcomer to pals and chorus, but is an entirely new departure in burlesque musical comedy. One of the distinct features of the show, and the one that makes a new departure, is the fact there is a plot in evidence. The comedy is called "Mme. Ticklems' Seminary." It is a bright and breezy skit in three acts and offers a number of genuincly funny situations. The star fun-maker is that quaint comedian, George W. Rice. He had the laughter running at a high rate all is the stage and not a daughter of Roland Reed, as many suppose. Miss Reid was engaged for "The Gay Hussars" under rather singular circumstances. She was singing in her home at Euffalo one day when a messenger boy brought a note, inquiring the name of the singer. The letter was signed by Henry W. Savage's representative, Madison Corey, who had heard the voice in his hotel across from Miss Reid's home. Immediately he sent a note to the young Buffalo girl, asking if she had stage ambition, and requested. only possesses an able cast of princi- the stage and not a daughter of Roland faced and long-headed people. Long-

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Old Friends in Audience See Old Faces on the Stage.

Welcomed by old friends and new, "The Old Homestead," Denman Thomp-

"The Old Homestead," Denman Thompson's drama of New England rustic life, that has for a quarter of a century held a niche all its own in the hearts of American theater goers, returned to the Columbla for a week's engagement last evening.

"The Old Homestead" has ceased to be a play of which reviews are necessary. Its tender theme, quaint rural characters, homely philosophy, and genuine humor, grip the heart and hold the mirror up to nature today as it did twenty-five years ago. There is the same mingled laughter and tears; the same sweet singing double quartet; the same true-to-life Uncle Josh, seeking a wandering boy, and the same old appeal that somehow strikes home and causes one to want to drop in and see "The Old Homestead" on its annual visit.

Sufficient praise is there when it is

visit,
Sufficient praise is there when it said that the play, as presented langer, had lost none of its old-time charm, and tiat familiar faces in the audience met familiar faces across the familiar faces across the configure of the control of th

footlights, and were mutually glad of the reunion.

"Uncle Josh" was made a character of fact rather than fiction through the art of Edward L. Snader. Cy Prime and Seth Perkins, played by Frederick Maynard and Charles H. Clarke, respectively, with their droll actions, kept those out front continually faughing during the lighter moments of the piay, while Maggle Breyer, as Aunt Matilda, gave an acceptable delineation of what a rural old maid should be. Gus Kammerlee and Fred Clare, who have been with the company for many years, were well received and made the most of their comparctively minor roles. In passing, it should be mentioned also that Earl Redding and Anita L. Fowler gave creditable portrayals of the rustic lad and lassie. The remaining roles generally were in capable hands.

Franklin Thompson, the present man-

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